



# The Photogram

Newsletter of the Michigan Photographic Historical Society

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## FROM OUR PRESIDENT

Cindy Motzenbecker

Hello members. Hopefully your summer was pleasant and you have won most of the battles with the weeds and insects. But as it goes, there's good news and bad news. The bad news is that our long serving secretary and a founding member, Gene O'Neal, has passed on after a year's battle with cancer. Gene died with dignity as she had lived, with her family around her. So when you see George O'Neal, give him an extra pat on the shoulder as he misses her even more than we all do. Henry Patton and Paul Fitzpatrick, both long-standing MiPHS members also have recently died. (Obituaries are inside.) It's a sad duty to bring such news to the table.

On the positive end, we have had two illustrious "write-ins" for the vacancies on the board. One of which is an enthusiastic speaker from last year, Carl Meyering. Carl is a retired Marine Corp photographer who trained photographers and directed photographic operations at the end of WWII. The second person is Tom Halsted of the longstanding Halsted Gallery in Birmingham. Tom is a well-known international dealer of vintage and contemporary photography. Thank you to both of these men for signing up with MiPHS. They have expertise that will enhance our group immensely. We're looking forward to working with both of you.

The fall ahead has three historic photographic opportunities. The PhotoHistory symposium in Rochester, NY, put on by the Photographic Historical Society, is September 19-21. Then there's our own MiPHS trade show on the 2nd of November, with the Daguerreian Society's symposium in Savannah, Georgia the following weekend, November 6-9. Hopefully, we'll see you there! If you're interested and would like some details, please feel free to call or email me—248.549.6026 or motz48073@yahoo.com

P.S. When one door closes, another opens. If you're interested in volunteering to help out in the various duties that Gene O'Neal handled, please let us know! (We're counting on you too, George!)

## UPCOMING MIPHS EVENTS

✓**Claude Baillargeon, Gallery Talk, Meadow Brook Art Gallery, Oakland University, Rochester, MI, Saturday, October 11, 2:00PM**

MiPHS member, Claude Baillargeon will walk us through the photographic exhibition, "Dickensian London and the Photographic Imagination," at the Meadow Brook Art Gallery, Oakland University. The photographs are from the collections of George Eastman House and Wm. B. Becker. Remember that's 2:00PM on October 11.

✓**32nd Annual Photographica Trade Show, Novi Community Center, Novi, MI, Sunday, November 2, 10:00AM - 4:00PM**

Our really big annual Photographica Trade Show is only two months away. So don't make any other plans for November 2. You will want to be there—walking the floor, buying great stuff, making new friends, listening and learning. Gene (who passed away this summer) and George O'Neal have worked hard to bring this event to us. So bring cash, your check book and a new convert to photo history with you. Admission is still only \$3.

For tables, contact: MiPHS, P.O. Box 2278, Birmingham, MI 48012-2278. MiPHS members \$35 per table before October 25, \$50 per table after October 15. Non-MiPHS Members, \$55 per table.

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#### SUBMISSION DEADLINES:

June 1 (July-Summer Broadside)  
 August 1 (September-October issue)  
 October 1 (November-December issue)  
 January 1 (February-March issue)  
 March 1 (April-May issue)

## WERE YOU THERE?

### IMAGE & CAMERA AUCTION—JUNE 28

Cindy Motzenbecker

The Pieronek camera auction went rather well. MiPHS found good homes for these historic items, though some you may see later on eBay. We were also happy to have some new member image collectors come to view the consignment images. Bidding was tough at times for the best items, especially the rarer cameras. Thomas Bailey came away with the most impressive camera, a Korona 12 x 20-inch Panorama View camera with a Bausch & Lomb Protar series V lens.

We did discover that the City of Troy has a sign ordinance as they picked up our lovely signs. It could have been expensive at \$50 a sign, totaling \$150. But after explaining to the nice lady that we were a 501 (c) 3

organization and what we were doing that day, she set it up so we could get our signs back gratis. (Thank-you!!) We also promised that we would call ANY city for permission next time before we set up any signs again!

We learned a lot, in many ways, by helping clean out that two-generation studio in Hamtramck. A generous thank you again to Mrs. Joann Pieronek. Her dignity under that much family stress is a role model for all of us to follow. It was a life defining experience for myself to be there. And thank you to all the members that volunteered their help in the whole production. After auction & studio sale expenses, MiPHS realized over \$4000 for our coffers. We couldn't have done it without you. Amen!



Above: Tom Bailey examines a Korona Panorama View camera, while in the background new MiPHS board member Carl Meyering strolls along the display table. A mysterious pair of disembodied hands holds a camera to Tom's left.

**DON'T FORGET TO CHECK OUT OUR  
 WEBSITE AT [WWW.MIPHS.ORG](http://WWW.MIPHS.ORG). WE LOVE  
 TO READ YOUR ON-LINE COMMENTS.**

## DICKENSIAN LONDON AND THE PHOTOGRAPHIC IMAGINATION

Claude Baillargeon

Planned to coincide with the Eighth Annual Dickens Society Symposium to be held at Oakland University on October 10-12, 2003, *Dickensian London and the Photographic Imagination* brings together some fifty nineteenth-century photographs inspired by the great novelist and his work. Primarily culled from the George Eastman House Collection, this exhibition also highlights a number of works from the Wm. B. Becker Collection, the backbone of the innovative virtual museum located at [www.photographymuseum.com](http://www.photographymuseum.com). Opening October 10, the show will continue at Oakland University's Meadow Brook Art Gallery, Rochester, MI, until November 16.

Conceived as the first survey of Victorian photography within the context of Dickensian studies, this exhibition features a diversity of image-making approaches, including portraiture, spirit photography, architectural studies, social documentation, photomontage, and allegorical genre scenes. The vast differences between these practices are reflected in the intellectual organization of the exhibition, which follows three lines of inquiry, each one indicative of a theme explored in visual terms. The first of these, "Counterfeit Presentments and Apparitions," evokes the unexpected relationships between Dickens's experience as a sitter and the dubious claims of spirit photographers. With "Icons and Relics," the focus shifts to the illusion of "having-been-there," which brings out the memory of Dickens in certain views of old London. In the third segment, "Fiction and Artifice," the emphasis is redirected towards the characterization of street types, which varies from the allegorical language of artistic creation to the ever-illusory pursuit of objective documentation. These notions are fleshed out in the following essay abridged from the exhibition catalogue.

### Of Counterfeit Presentments and Apparitions

By the time the discovery of photography was publicly revealed in early 1839, Charles Dickens (1812-1870) was already an accomplished writer. While the French and the English quarreled over each other's claims regarding the priority of the invention, Dickens remained focused upon *Nicholas Nickleby*, a task completed by October as Daguerreotypomania spread far and wide.

While Dickens left no testimony concerning the advent of the medium, it is known that he experienced the trial of sitting for Richard Beard as early as spring 1841. Disgruntled by the process, he advised a friend against having her portrait taken: "If anybody should entreat you to go to the Polytechnic Institution and have a Photographic likeness done—don't be prevailed upon, on any terms. The Sun is a great fellow in his way, but portrait painting is not his line. I speak from experience, having suffered dreadfully."

Despite the misery of this initial encounter, the novelist agreed, though not without reluctance, to pose again as the technology evolved. Around 1849, he paid a visit to the studio of Antoine Claudet. Then, in late December 1852, John Mayall orchestrated another of what Dickens described as an "interview between myself and the Sun." While Dickens still sensed the "slight rigidity and desperate grimness" that he viewed as "some of the peculiarities inseparable from the process," this time he was enchanted with the result. His response was unequivocal: "I am disposed to think the portrait, *by far the best specimen* of anything in that way, I have ever seen."

Three years later, Dickens declined Mayall's request for a renewed sitting. "I fear it will not be in my power to sit," wrote Dickens, "I have so much to do and such a disinclination to multiply my 'counterfeit presentments.'" Analogous to the term representation, this figure of speech taken from Shakespeare's *Hamlet* may have been intended by Dickens to reiterate his dislike of the sitting process, but it may also reflect the uneasiness with which he viewed himself in a daguerreotype. Yet, despite his continuing reservations, Dickens consented to more "counterfeit presentments."

Among Dickens's contemporaries, there were others who responded with mixed emotions, but none with as much foreboding as Honoré de Balzac, who dreaded the spectral connotations of photography. Though his theory found few proponents, by the 1860s a number of practitioners devised clever ways to capitalize upon these connotations and the growing fascination with spiritualists and mediums. Known as spirit photographs, these amusing "counterfeit presentments"

of a different sort purportedly revealed the existence of ghosts. Three examples can be viewed in the exhibition. Dickens's own interest in ghosts and spirits is well known from *A Christmas Carol* (1843) and several short stories. While making the most of these supernatural phenomena from a literary perspective, he despised the fraudulent claims of spiritualists and mocked their pretensions. Yet, Dickens knew the importance of catering to his audience's craving for ghost stories, just as he consented, however reluctantly, to its demand for his "counterfeit presentments."

### Of Icons and Relics

The ease with which photographs depict a sense of place undoubtedly owes something to the camera's predisposition for linear perspective and hyperrealism, but according to Roland Barthes there exists a more fundamental explanation. In "Rhetoric of the Image" he explains: "The type of consciousness the photograph involves is indeed truly unprecedented, since it establishes not a consciousness of *being-there* of the thing (which any copy could provoke) but an awareness of its *having-been-there*. What we have is a new space-time category: spatial immediacy and temporal anteriority, the photograph being an illogical conjunction between the *here-now* and the *there-then*."

Perhaps it would not be entirely fanciful to suggest that a similar notion of "having-been-there" is also at play within the world of Dickensian imagination. While much of his London has disappeared, some sense of the urban settings that inspired him can be gleaned from nineteenth-century photographs.

While Parisian photographers were preoccupied with representing the city's architectural heritage from the very beginning, their British counterparts did not share a similar urgency until the mid 1870s. Nonetheless, there was one area in which they excelled early on: the portrayal of the nation's industrial might. This can be seen not only in the documentation of the expanding railway system, but also in the proliferation of images depicting architectural experiments.

Foremost among the icons of British ingenuity is the Crystal Palace designed for the universal exposition of 1851. Even Dickens marveled at the complexity of the undertaking. Yet, two months into the fair, he had enough of the crowds and the overwhelming displays. Though conceived as a temporary structure, the prefabricated shell was eventually dismantled and rebuilt in nearby Sydenham. Two views of this second incarnation are part of the exhibition, including a breathtaking stereoscopic daguerreotype.

Such engaging testimonies of Britain's industrial might were not uncommon in the mid-nineteenth century, when photographers bore witness to those projects destined to become cultural icons. Yet, until such time as the expanding railways brought an end to the tradition of coaching inns, practically no one was engaged in documenting old London with the camera.

The urgency of the matter came to the fore in 1875 with the imminent destruction of the Oxford Arms, a sixteenth-century inn located near St. Paul's Cathedral. Alarmed by its eventual loss, Alfred Marks joined forces with other preservationists to commission photographs of the structure. This initial assignment gave rise to the Society for Photographing Relics of Old London and the publication of one hundred and twenty views. Twenty-five of these, each imbued with a palpable Dickensian atmosphere, form a major component of the exhibition and afford an opportunity to view specific sites mentioned by the novelist.

Interestingly, when these places made their impression upon Dickens, London photographers were not yet engaged in the systematic portrayal of the city's architectural patrimony. Once Dickens weaved fragments of these recollections within the fabric of his popular narratives, the places themselves began, at least in the popular imagination, to acquire new connotations which remain to this day. While no evidence suggests that the Society's photographers consciously intended to capture these Dickensian connotations, one might argue that the very awareness of *his* "having-been-there" is now inseparable from these images. Thus it is tempting to view these supposedly objective documents as an altogether new form of paranormal imaging, the architectural spirit photograph.

### Of Fiction and Artifice

Let us now turn to the notion of characterization, another representational strategy shared by the novelist and certain Victorian photographers. Blessed with an acute sense of observation and the ability to metamorphose fact into fancy,



Dickens rose to prominence as the very epitome of literary characterization. This influence can be traced from the illusive pursuit of objectivity professed by social documentarians to the lofty aspirations of art photographers.

Among visual artists, there were some who strongly believed in the potential of art to raise awareness and effect change. Foremost within this circle was Oscar Rejlander, who studied the Italian masters while training as a painter. An early advocate of art photography, Rejlander produced genre scenes and moral allegories. Using acquaintances as models, he staged narrative tableaux of symbolic significance, many of them depicting impoverished youths. Three of them can be viewed in the exhibition, including *Homeless* from ca. 1860, which shows his empathy for social reform.

The product of a skillful *mise-en-scène*, *Homeless* dramatizes the weariness of a ragged lad slumbering through the night. Rejlander even retouched the image to show the boy as if illuminated by a bull's eye lantern, used at that time by the London police to patrol the urban underworld. First popularized by Dickens in *Sketches by Boz*, the thrill of wandering the city streets at night in search of the dispossessed had become a trendy, if voyeuristic practice by the time this picture was made. Equally relevant to its reading is the character of the crossing sweep simply known as Jo, whom Dickens brought to life in *Bleak House* (1852-53).

Widely popular in mid-nineteenth century art and literature, depictions of orphans and beggar children were even more common within photographic circles, where artistic expression was only one possible form of production. Fundamentally different in character is the ornate broadside promoting the good deeds of Dickens's hometown chapter of the Royal Seamen and Marines' Orphan Schools (figure 1).

Figure 1: Unknown photographer, *Orphans from the Royal Seamen and Marines' Orphan Schools and Female Orphan Home, Portsmouth, Visiting the Victory's Anchor on Southsea Beach*, ca. 1870's. Albumen print, 5.8 x 7.8cm (image), 9.6 x 12.2cm (ribbon-shaped border).

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PhotographyMuseum.com



Also in the exhibition are two well-known composite photographs by Henry Peach Robinson: *When the Day's Work is Done* (1877) and *Dawn and Sunset* (1885). Believing in the subjectivity of the artist, Robinson advocated the assemblage of photographic fragments in order to achieve seamless compositions technically beyond the reach of single negatives.

Meanwhile, in 1877, new photographs full of Dickensian flavor appeared under the title *Street Life in London*. This was the latest undertaking of John Thomson, a fellow of the Royal Geographical and Ethnographical Societies with years of experience as an expeditionary photographer, but no affiliation to the art-photography community. Modest in scope, this publication sought to remind the British public that "as our national wealth increases . . . the poverty that nevertheless still

exists in our midst” cannot be ignored.

From this body of work, the exhibition presents eleven forms of livelihood compassionately depicted for the scrutiny of those who could afford the pricey photographs. Yet, despite Thomson’s noble intentions, the objectivity which he strove to achieve proved as unattainable for him as it would be for later social documentary photographers. Forced by technological constraints to pose his subjects in predetermined settings, Thomson was also susceptible to the inevitable forces of social conditioning and cultural bias that informed his personal vision.



Figure 2: M. L. (Possibly Millar & Lang, British firm, active from ca. 1890), *The Old Curiosity Shop*, Portsmouth Street, ca. 1890s. Albumen print, 8.8 x 13.8cm.

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As a closing remark, I would like to linger for a moment along Portsmouth Street, where passersby can still enter the “Old Curiosity Shop Immortalized by Charles Dickens,” or so the sign reads on the shop front. Though most scholars now reject this claim, the association is so deeply ingrained in the popular imagination that it defies dissuasion. In the view from the exhibition (figure 2), the ghost of Dickens is particularly palpable. Adding further dimension to this richly evocative set piece drenched in London fog is the loaded cart of Mr. Poole, the waste-paper dealer occupying the premises, together with the bobby, the bystanders, and the child in the shop doorway, all of whom seem mesmerized by the hidden photographer. Like the rubbernecks standing along the perimeter of Thomson’s *mise-en-scènes*, these characters remind us of the mediating agent whose presence—like that of Dickens—may be unseen, but is nonetheless indelible from the very fabric of the image.

*Claude Baillargeon is Assistant Professor of Art and Art History at Oakland University. Active as an art historian, a curator and a photo-based artist, Claude’s primary interests focus upon the relationships between the histories of photography and the built environment.*



## THE ROLE OF THE CYANOTYPE IN WOMEN'S COLLEGES, 1890-1910

Sabine Ocker

The role of the cyanotype in women's colleges captivated me about four years ago when I purchased a large lot of loose images of women at school. Among the many wonderful cyanotypes was one of a theatrical group in costume posing outdoors for the camera. Amusingly, one of the women wore a large cat head. Nearly a year later, I purchased another lot of loose cyanotypes—from a different dealer in a different state, even—and I noticed among them an image of a costumed group of women. Remarkably, one of them also wore a large cat head. When I compared the two later, I was amazed to discover that not only was it the same “cat” in both images, but that the photographs were taken at the same photo session by two different photographers. This realization became the genesis of my current research. Since those early days I have identified the school as Smith College in Northampton, Massachusetts, and have learned much about college life there in the 1890s. The more I learn, the more I realize how much I have yet to uncover about this interesting and as of yet under-researched branch of photohistory.

*Costumed Group with a Cat Mask.* Written on verso of image: Dickenson House Warming September 1894, Sophia and her Family. Characters celebrate opening of Dickenson House, and are dressed to each represent one of the dormitory houses at Smith College. This also includes founder Sophia Smith and “baby” Dickenson, who is being held by the woman on the far right. Sabine Ocker Collection.



Because of its simple chemistry, the cyanotype—or “blueprint” as it was referred to then—was marketed by Kodak to photographers lacking ready access to a darkroom, namely women and children. Contact cyanotype prints can be made from found objects such as botanicals, or from negatives by exposing sensitized paper to sunlight. The resulting image is then fixed in water. The amount of sunlight available determined the exposure time for the negative. There is a wonderful image in the Smith College archives of a woman sitting outside reading, surrounded by printing-out frames—blue prints in the making!

Students have used photographs to document and preserve both their days at university and their fellow classmates since the invention of the daguerreotype, and so the concept of the college memory album has evolved over time. For the short period between 1890 and 1910 at some schools, many of these albums became “studies in blue.” The blueprint had taken Eastern American college campuses by storm.

This was particularly evident in the women's colleges now referred to as the “Seven Sisters” (Vassar, Wellesley, Smith, Mount Holyoke, Bryn Mawr, Barnard and Radcliffe) where young women would sell or trade blue prints of favorite campus activities and events. At Smith College, quite a few girls from each class from that time made no small amount of pocket money. A comment from the February 8th, 1896 issue of the *Daily Hampshire Gazette* (the local Northampton paper of the

time) illustrates just how successful the sale of blueprints was: "Valentines are a ready commodity for sale this week. Some of the daintiest ones have brownies, Cupids, and arrows in pretty designs. If the season could continue, students would make as much of a financial success in the enterprise as in finishing blue-prints."



Left: *Smith College Professor Holds Primate Skeleton's Hand*. From the February 1st, 1896 issue of the *Daily Hampshire Gazette*: "The fad for blue-prints of scenes and figures familiar around college does not seem to wane. Pictures of Frau Kapp, Professor Stoddard, Miss Grace Hubbard, and Mlle. Duval are now on sale." This image of Professor Stoddard is indicative of the good humor and mirth often present in college cyanotypes. Sabine Ocker Collection.



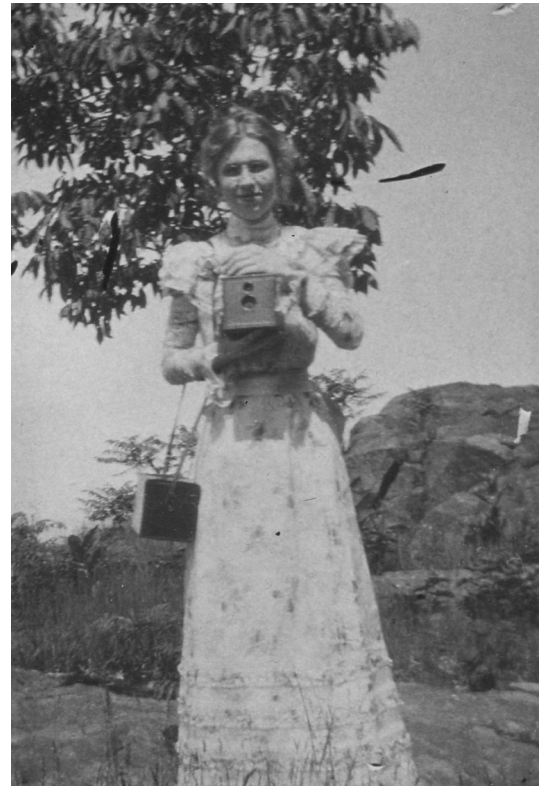
Right: *Graduate Waves at the Camera*. Rita Creighton Smith (Smith College, 1899) waves to the camera on graduation day. Notice also the woman holding what appears to be a Kodak Bull's Eye camera. Sabine Ocker Collection.

The women used the camera to record such important activities as graduation, May fetes, and visits from distinguished guests, including President William McKinley in 1899 (his niece graduated from Mount Holyoke). They also captured daily life at school, snapping each other, their professors, their classrooms, and their dorm rooms. Some of the most charming photos of the period include such 1890s college staples as the fudge party, the chafing dish dorm room picnic, mock weddings, the annual basketball game, and the many plays and costume parties.

New views were advertised by means of word of mouth, and in—at least the case of Smith College—the local newspaper, as well as postings on the campus bulletin board. Early albums from my collection feature images of women holding Kodak #2s, and later ones such as the Bull's Eye as well as other, smaller, box and fold-out cameras. The popularity of the camera was commented upon in the November 9th, 1895 issue of the *Daily Hampshire Gazette*: "The growth of the bicycle habit among the college girls is equaled by the use of the camera. Hundreds of cameras are used by the students, and the taking and making of pictures occupies much of their time. Most of the girls use the hand cameras, the \$8 Bull's Eye being the favorite. Of this, there are more used than any other make. Notwithstanding that pictures are less and less a novelty, the interest in them increases, and there are three or four girls who make very handsome pocket money by selling pictures."



Top left: *Senior Shows Off New Ring*. One woman shows off her newly acquired engagement ring at the Smith College graduation of 1899. Sabine Ocker Collection.



Right: *Student with Camera*. An 1899 Mount Holyoke student poses for a snap with her camera: “Frances thinks she’ll have a picture,” is the caption from the album. Sabine Ocker Collection.



Bottom left: *Century Magazine—Cameras*. “When a Distinguished Guest Comes to the College the Real Fun of Blue-Print-Making Begins.” From “Working One’s Way Through Women’s Colleges,” *Century Magazine*, July 1901.

Thanks to the ingenuity of these young women, a “cottage industry” was created around making college cyanotypes, available for a modest sum. Without that industry we would not have such a wonderful record of these Belles in Blue.

*Sabine Ocker has worked in the high-tech industry for 15 years and is currently a programmer at Sun Microsystems. She has been collecting photographs since 1994, with a particular focus on snapshots and the snapshot album. She is especially fond of albums by and of women, and of the "exotic" processes of the early part of the 20th century. The cyanotype was particularly captivating. She has approximately 1,000 loose cyanotypes in her collection, in addition to nearly 30 cyanotype snapshot albums. Sabine will be speaking on the Role of the Cyanotype in Women's Colleges, 1890-1910 during Photo History XII at George Eastman House, Rochester, New York, September 19-21.*

## PHOTOHISTORY XII: ROCHESTER, NY, SEPTEMBER 19-21

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The 12<sup>th</sup> Triennial Symposium on the History of Photography, sponsored by the Photographic Historical Society, will be held at George Eastman House, International Museum of Photography & Film, in Rochester, NY, from Friday, September 19 to Sunday, September 21. Registration is \$80 for the reception, symposium, lunch and trade show. For program information and registration forms visit their website at: [www.tphs.org](http://www.tphs.org). Or write: PhotoHistory XII, P.O. Box 10434, Rochester, NY 14610. Special hotel rates of \$84 per night have been arranged at the Holiday Inn South, Henrietta, NY. Call 585.475.1510 or 800.465.4329. If you have never been to PhotoHistory, it is well worth the trip.

**Friday, Sept. 19: Registration & Reception:** 7:00PM - 10:00PM—Holiday Inn, Henrietta.

**Saturday, Sept. 20: Symposium:** 8:00AM - 6:00PM—George Eastman House. Speakers: Carole Glauber, "A Look Beyond, by Looking Back: Photo-Historians Reflect on Themselves." Larry Gubas, "Zeiss in USA." Ken Hough, "Deardorff Cameras: Make the Correction in the Negative." James S. Jensen, "The Business of Photography." Mike Kessler, "The Art of the Album." Frank B. Mehlenbacher, "Frank A. Brownell: Inventor, Designer & Manufacturer in the Early Eastman Kodak Era." Sabine Ocker, "The Role of the Cyanotype in Woman's Colleges, 1890-1910." Tania Passafiume, "Recreating Early Photographic Examples of Hippolyte Bayard's Three Processes at George Eastman House." David Pupo, "Collecting Photographic Chemical Bottles & Containers: A Century of Progress, 1840-1940." Grant B. Romer, "The Mirthful Mirror: Expressions of Wit & Humor in the Daguerreotype." Peter & Barbara Schultz, "The Photographer's Eye: History & Guide to 19<sup>th</sup>-Century Lens Makers." Jean Scott, "Dagron & the Reymonds: Foremost in Popular Microphotography." Martin L. Scott, "The Snow Crystal Photomicrographs of W. A. Bentley." Jonathan Spira, "Filmless Photography." Roger Watson, "Talbot, Anthony, Langenheim & the 'American' Calotype." Sarah J. Weatherwax & Jennifer Ambrose, "Traveling the Nile: William Rau's & Edward Wilson's Photographic Expedition to the Middle East, 1881-1882."

**Sunday, Sept. 21: Photographic Trade Show & Sale:** 9:00AM - 3:00PM—Holiday Inn, Henrietta.

**Special Live Demonstrations:** Jack & Beverly Wilgus, "The Magic Mirror of Life: A Tent Camera Obscura," George Eastman House Gardens. Mark Osterman & France Scully Osterman, "Wet-Plate Collodion Demonstration," limited to 10, by raffle.

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## AROUND MICHIGAN

**Photo and Paper Workshops at the Detroit Historical Museum.** The Detroit Historical Museum is offering three workshops on the "Identification of 19th and Early 20th-century Historic Photographic Processes," Thursday, September 25; "Handling and Cleaning of Paper Collections," Wednesday, October 29; and "Storage and Housing for Paper Collections," Thursday, October 30. All workshops will take place in the Cadillac Café of the Detroit Historical Museum (9:00AM-4:00PM). Each program costs \$100 for non-DHS members and \$90 for members. Participation is limited. Send check along with program title and contact information to: Marianne Weldon, The Detroit Historical Museum, 5401 Woodward Avenue, Detroit, MI 48202. Questions? Call Marianne at 313.297.8391.

**Grace Chandler: Photographs of Indian Life, 1908-1923, at the Nokomis Learning Center, Okemos, MI. Exhibition, September 17 - December 19.** Photographs by Grace Chandler will be on display at the Nokomis Learning Center from September 17 to December 19, 2003. They represent Chandler's work in Michigan, especially images of Native Americans in Upper Michigan taken in the early part of the 20<sup>th</sup> century, including a staged series to illustrate the Player's Edition of *The Song of Hiawatha*. The photographs are on loan from the Beinecke Rare Book and Manuscript Library, Yale University. Opening reception, Wednesday, September 17th, 7:00-9:00PM, at the Nokomis Learning Center, 5153 Marsh Road, Okemos, MI, 48864. For more information call 517.349.5777 or check the website at: [www.nokomis.org](http://www.nokomis.org)

A second exhibit of Chandler's landscape photographs will be on view at the Kresge Art Museum, Michigan State University, Lansing, MI, from November 1 to December 19, 2003.



## REMEMBERING GENE O'NEAL, HENRY PATTON & PAUL FITZPATRICK

Andee Seeger & Cindy Motzenbecker

**Gene O'Neal** died on July 16 at the age of 78. A charter member of MiPHS (1972), Gene served steadfastly as board member and officer, the last 16 years as secretary and archivist. She and her husband George also ran our annual Photographica Trade Show and originated a number of regular membership events. They were made honorary life members in 2002.

Born in Chicago, Gene held degrees from the University of Chicago and the University of Michigan. She taught school in Ann Arbor and later in Novi where she was also school librarian. The O'Neals retired from Novi to Pinckney 12 years ago and kept active with their beloved large extended family. They also had strong interests in history, genealogy and mineralogy, which led to the extensive travel they enjoyed. They were active members in the Novi Camera Club, the Huron Hills Lapidary and Mineral Society, the Livingston Gem and Mineral Society, and the Washtenaw County Genealogical Society. Together the O'Neals helped organize and appraise the new Argus Camera Museum, located in the old Argus factory in Ann Arbor.

Gene and George, married 52 years, were on one of their road trips last year when she suddenly became so ill that they rushed home to the doctor. Without warning, cancer had invaded widely; chemotherapy, major surgery and more chemo failed to stop it. Gene put up a valiant fight, but the cancer won. Those of us who have known Gene and George for so many years already miss her. She will be a tough act to follow. (AS)

**Henry W. Patton II** died on July 23. Henry was a Measurement and Control pioneer and was founder (1957) and CEO of Acromag Inc., a multi-million dollar international corporation in Wixom, Michigan. He recently received an award for the Distinguished Cooperative Education Program Advocate from the University of Michigan-Dearborn. Henry was an avid camera and piano collector who enjoyed classical music. He was also a fixture at the MiPHS annual dinner and other events. Henry often escorted Beverly Dormal on these occasions. He was a character we will miss. (CM)

**Paul Fitzpatrick** died on July 22 at the age of 92. He was a retiree from General Motors Corp. Paul served as treasurer for MiPHS (1987-88). On our membership renewal form, he would list "reducing clutter" under his special interests. We will miss him at our annual dinners.

(CM) Our sympathies go out to the families of Gene, Henry and Paul.

The **Michigan Photographic Historical Society** welcomes new members. Dues are \$20 per year, from January 1 to December 31. For information and application forms, call 248.549.6026, visit us on-line at: [www.miphs.org](http://www.miphs.org), or write to:

### MiPHS

P.O. Box 2278

Birmingham, MI 48012-2278

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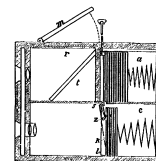
### WWW.MIPHS.ORG

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### NEXT IN THE PHOTOGRAM

**Eaton S. Lothrop, Jr.**

"Four American Twin-Lens Reflexes"



**Phil Storey**

"The Hunt for the Gloucester Massachusetts  
Tintyper"



## PHOTO-HISTORY CALENDAR

September 7: Marty Raskin Postcards & Paper Show, Holiday Inn, Troy, MI, [info@martymap.com](mailto:info@martymap.com)

September 19-21: PhotoHistory XII, Rochester, NY. Presentations & trade show sponsored by the Photographic Historical Society.

Program & registration forms online at: [www.tphs.org](http://www.tphs.org)

September 17-December 19: "Grace Chandler," Exhibition, Nokomis Learning Center, Okemos, MI, [www.nokomis.org](http://www.nokomis.org)

September 21: The New York City Historic Image Faire, NYC

September 21: International Camera & Image Sale, The Chicago Photographic Collectors Society, Chicago O'Hare Marriott, Chicago, IL, [www.chicagophotographic.org/shows.htm](http://www.chicagophotographic.org/shows.htm)

September 25: Workshop - Identification of Historic Photo Processes, Detroit Historical Museum, Detroit, MI

September 28: Michigan Antiquarian Book & Paper Show, Lansing Center, Lansing, MI, [www.curiousbooks.com](http://www.curiousbooks.com)

October 5: MPM Photo Image Show, Holiday Inn, Emeryville, CA

October 10-November 16: "Dickensian London and the Photographic Imagination," Exhibition, Meadow Brook Art Gallery, Oakland University, Rochester, MI, [www.oakland.edu/mbag](http://www.oakland.edu/mbag)

October 11: **MiPHS** - Claude Baillargeon, Gallery Walk, "Dickensian London and the Photographic Imagination," Meadow Brook Art Gallery, Oakland University, Rochester, MI, 2:00PM

October 11: SW Michigan Postcard Show & Sale, Kalamazoo County Fairgrounds, Kalamazoo, MI

October 25-26: The Photographic Historical Society of New England (PHSNE) Photographica, Waltham, MA

October 26: Photograph Fair, Bonnington Hotel, London, England, [www.photofair.co.uk](http://www.photofair.co.uk)

October 29: Workshop - Handling and Cleaning of Paper Collections, Detroit Historical Museum, Detroit, MI

October 30: Workshop - Storage and Housing for Paper Collections, Detroit Historical Museum, Detroit, MI

November 2: **MiPHS** - 32rd Annual Photographica Trade Show, Novi Community Center, Novi, MI, 10:00AM - 4:00PM

November 6-9: The Daguerreian Society Symposium, Savannah, GA, [www.daguerre.org](http://www.daguerre.org)

November 20-23: At First Light: Niépce and the Dawn of Photography, Symposium, Harry Ransom Center, University of Texas, Austin, TX. Program & registration forms online at: [www.hrc.utexas.edu/AFL](http://www.hrc.utexas.edu/AFL)

December 7: American Photographic Historical Society Photographica Show, Holiday Inn/Martinique, NYC

### Michigan Photographic Historical Society

## 32nd Annual PHOTOGRAPHICA TRADE SHOW

Novi Community Center  
45175 W. Ten Mile Rd  
Novi, Michigan (½ mile west of Novi Road)

Sunday, November 2, 2003  
10:00AM-4:00PM

Auspices of the Novi Camera Club

ADMISSION: \$3.00

Vintage Cameras, Photographs & Ephemera

